

FACULTY OF MUSIC UNIVERSITY OF TORONTO

CONTEMPORARY MUSIC ENSEMBLE

ROBIN ENGELMAN
CONDUCTOR

Walter Hall

Saturday, November 1, 1986

8:00 pm

PROGRAMME

Quintet for Winds (1977)

JOHN HAWKINS
(b. 1944)

Jody Evans, flute; Lawrence Charge, oboe; Ameene Shishakly, clarinet
Jennifer Wilson, horn; William Cannaway, bassoon

Le Signe du Lion (1981)

GILLES TREMBLAY
(b. 1932)

James MacDonald, horn Stephen Skoutajan, tam-tam

Concerto for Flute and Guitar With Strings and Percussion

TALIVALDIS KENINS
(b. 1919)

I. Vivo e precipitato
II. Chaconne
III. Rondo

Leslie Newman, flute Rachel Gauk, guitar

Liz Johnston, Anita Buttemer, violins I;
Angela McCullough, Lawrence Beckwith, violins II;
Julian Fisher, Kenji Fusé, violas;
Jean Bresse, Katalin Decsényi, cellos;
Louis Garson, bass; Joe Cordi, percussion

* * INTERMISSION * *

Three Serenades (1976)

WALTER BUCZYNSKI
(b. 1933)

Jody Evans, flute; Lawrence Charge, oboe; Pauline Farrugia, clarinet
William Cannaway, bassoon; Madeline Levinson, horn; Robert DiVito, trumpet;
Rachel Thomas, trombone;
Liz Johnston, Kenji Fusé, Anita Buttemer, John Bailey, violins;
Julian Fisher, Angela McCullough, violas;
Jean Bresse, cello; Louis Garson, bass

HPSCD (1986)

GUSTAV CIAMAGA
(b. 1930)

Electroacoustic work

Serenade (1963)

KAREL HUSA
(b. 1921)

I. La montagne
II. La nuit
III. La danse

Tonight's performance conducted by the composer

Leslie Newman, flute; Lawrence Charge, oboe; Pauline Farrugia, clarinet;
William Cannaway, bassoon; Jennifer Wilson, horn; Laurel Federbush, harp;
Michael Shiner, xylophone;
Liz Johnston, John Bailey, Andrea Weber, violins I;
Anita Buttemer, Lawrence Beckwith, Jane Woods, violins II;
Julian Fisher, Kenji Fusé, Angela McCullough, violas;
Jean Bresse, Katalin Decsényi, cellos;
Louis Garson, bass

Administrator for the Contemporary Music Ensemble, Edward Laufer

*The Contemporary Music Ensemble has been invited to perform
at Brock University in St. Catharines
on January 14, 1987.*

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NOTES

Quintet for Winds

JOHN HAWKINS

Commissioned by the York Winds with the assistance of the Canada Council, **Quintet for Winds** was completed in August, 1977. Although the work was given an informal reading by the York Winds at Glendon College, Toronto, in the fall of 1977, tonight's performance is the first in concert.

The piece falls into five sections of approximately equal length, each of which features one of the quintet members in a soloistic capacity. Thus, the **horn** leads the first section; the **clarinet** leads the second; the **oboe**, third; **flute**, fourth and **bassoon**, fifth. Each section is preceded and followed by a brief homophonic passage resembling a chorus.

The use of "abstract" material (interval chains) and an intricate polyphonic structure indicate an approach to composition which interested me from about 1970 to 1980.

J. H.

Le Signe du Lion

GILLES TREMBLAY

The initial impetus for this work arose from the desire of a group of composers belonging to the Société de musique contemporaine du Québec to honour Maryvonne Kendergi, musician

and president of the Société, on the occasion of her sixty-fifth birthday. Each of the pieces of what we have agreed to call **Portrait en boucle** is linked to the others by the musical notes contained in the letters of her name (mAryvonnEkEnDErGi), with each note serving both as a starting and finishing point. However, this was as far away as any attempt at collective collaboration went; each composition was an autonomous work.

The title was provided by the date of birth, August 15th, right under the sign of Leo. It's not actually a descriptive portrait of a person, but is rather more concerned with the Lion as an inspirational sign. Thus it employs two instruments which by their grandeur and energy are in keeping with the character of a Leo: the French horn and the tam-tam.

All is contained in the first moments:

1. the musical "name" on French horn
2. the Hindu rhythm "simahvikridita" which signifies "the pounce of the lion" on the tam-tam
3. the glissando-roar on the horn, tremendous energy.

Le Signe du Lion was premiered on October the 8th, 1981 at Pollack Hall in Montreal at the opening concert of the 1981-82 season of the Société de musique contemporaine du Québec. Besides **Gilles Tremblay**, composers Bruce Mather, Jean Papineau-Couture, Micheline Coulombe Saint-Marcoux, Serge Garant and Michel Gonneville have contributed to **Portrait en boucle**.

G. T.

Concerto for Flute and Guitar, With Strings and Percussion

TALIVALDIS KENINS

This work was written at the request of the Duo Classique de Montréal and is indeed intended to reflect neo-classical textures and concepts. The two soloists supply the principal musical ideas in 'concertante' dialogues, the string group provides the main body of sound, and the percussion instruments are mostly used to underline coloristic effects in rhythm and sonorities. Occasionally, the latter participate in the contrapuntal development of ideas along the soloists, thus creating a 'grand concertante' ensemble in a style precious to this composer. T. K.

Three Serenades

WALTER BUCZYNSKI

The **Three Serenades** were written on commission from Raffi Armenian and the Stratford Festival Ensemble on a grant from the Canada Council in 1976. The movements are of varying moods and tempi.

The first is lyric in nature with arabesque figures predominating. The rhythmic scherzando is second, followed by a slow stately and spatial serenade.

W. B.

HPSCD

GUSTAV CIAMAGA

Using as primary material data from the Patrick-Koenig algorithm, PR1XM, HPSCD (1986) is an electroacoustic work composed and realized on a computer-based synthesizer.

Although the form of the piece is a 'theme and variations,' one of the five synthesized voices, the HPSCD, occasionally emerges from the fabric to suggest a soloist in a concerto.

The theme, heard at the beginning and at the end, offers two distinct gestures for variation: a group of repeated notes and, a rapid flourish. The first, third, and fifth variations deal with the 'repeated notes'; the second, fourth, and sixth variations expand upon the 'rapid flourish.'

G. C.

Serenade (1963)

KAREL HUSA

The **Serenade**, probably like those of Mozart and earlier composers, has undoubtedly inspired Husa's. They were originally "party pieces," in short movements and written for easy listening.

The titles of the three movements, "The Mountain," "The Night," and "The Dance" are merely suggestive, for the composer makes no attempt to make his work entirely programmatic.

Against the woodwinds, Husa has given the most prominent solo part to the xylophone, with the harp also featured prominently.

The first performance was given by the Baltimore Symphony Woodwind Quintet and the Baltimore Symphony Orchestra, conducted by Peter Herman Adler in January, 1964.

Notes by George Kent Bellows, Baltimore Symphony Orchestra

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NEXT CONTEMPORARY MUSIC ENSEMBLE CONCERT

Thursday, February 26, 1987 at 8:00 pm - Robin Engelman conducting

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TONIGHT'S COMPOSERS

Born in Montreal in 1944, **JOHN HAWKINS** received his musical education at the Conservatoire de Musique et d'Art Dramatique and at McGill University. He studied piano with Lubka Kolessa and composition with Istvan Anhalt. While at McGill, Hawkins held a Woodrow Wilson Fellowship and later received a Canada Council grant which enabled him to study for one year in New York City. He was awarded the prestigious Jules Léger Prize for new chamber music in 1983.

Hawkins' compositions, most of them commissions, have been performed in the United States, Europe and most Canadian centres. Currently Professor of Theory and Composition at the Faculty of Music, University of Toronto, he specializes in the teaching of twentieth-century repertoire and is also active as a pianist and conductor.

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Born in Arvida, Québec in 1932, **GILLES TREMBLAY** studied composition with Claude Champagne and piano with Germaine Malépart in Montréal. He took part in the first concert of new music held in that city in 1954 and, shortly afterwards left for Paris, where he studied mainly with Olivier Messiaen and Yvonne Loriod. At the same time, he attended summer courses in Darmstadt with Stockhausen, Boulez and Henri Pousseur. He also worked with the Groupe de Recherches musicales of the French Radio, under the direction of Pierre Schaeffer, where he applied himself to the principles of electroacoustics.

In 1961, Tremblay returned to Canada, teaching analysis and composition at the Conservatoire de musique in both Montréal and Québec. He was also one of the directors of the Société de musique contemporaine du Québec, founded in 1966. In 1968, he was awarded the Calixa-Lavallée prize, and he received the Canadian Music Council medal in 1973.

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TALIVALDIS KENINS was born in 1919 in Latvia. He studied at the State Conservatory in Riga and at the Conservatoire National, Paris, where he won the Premier Prix in 1950 under the tutelage of Tony-Aubin and Olivier Messiaen. He came to Canada in 1951, joining the Faculty of Music, University of Toronto and he was

named Professor Emeritus upon his retirement in 1984. His output includes eight symphonies, a dozen concerti and a considerable number of chamber music and choral works.

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WALTER BUCZYNSKI is, at present, co-ordinator of Theory and Composition at the Faculty of Music, University of Toronto. He studied in Toronto with Earle Moss and Godfrey Ridout and, in France, on scholarship with Nadia Boulanger. He won the Fromm Foundation Award (1955), CAPAC First Prize (1953) and, in 1976, he was presented with the Queen Elizabeth Medal for his contribution to the Polish musical scene in Canada.

His works have been performed by such leading orchestras as the Toronto Symphony, Montreal Symphony, CBC Vancouver Orchestra and Hamilton Philharmonic. His chamber works have been performed by the Purcell String Quartet, Lyric Arts Trio and such soloists as Antonin Kubalek, Mark Dubois, Victor Danchenko, Vladimir Orloff, Robert Aitken and William Aide.

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GUSTAV CIAMAGA has been active in various aspects of electroacoustic music since the late 50's. In addition to composing with electronic means, he has written and lectured extensively on the technology and pedagogy of this genre. His most recent electroacoustic works draw upon microcomputer technology as an aid to composition and sound synthesis.

Gustav Ciamaga is a teaching member of the Theory and Composition Division, Faculty of Music, University of Toronto.

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KAREL HUSA, Pulitzer Prize winner in music, is an internationally known composer and conductor, and the Kappa Alpha Professor at Cornell University. Husa earned international recognition with the first performance of his **String Quartet No. 1** (1948) in Paris. He has since received various awards for composition, among them the Lili Boulanger Prize (1950) and a Guggenheim Fellowship (1964); in 1969, he received the Pulitzer Prize for his **String Quartet No. 3**. In addition, he has been the recipient of the UNESCO and National Endowment for the Arts awards, a Koussevitsky Foundation commission, and the Czech Academy for the Arts and Sciences Prize.

Karel Husa is Composer-in-Residence at the Faculty of Music from Monday, October 27 to Saturday, November 1, 1986. This residency at the Faculty of Music has been generously supported by funds from the Florence and Herman Briegel Trust.

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UPCOMING EVENTS AT THE FACULTY OF MUSIC

- November 2** **15th Anniversary Concert of Arraymusic**
Works by **TENNEY, PAUK, FODI, LOUIE, REA, MOZETICH, KUCHARZYK and VIVIER**
Walter Hall 8:00 pm \$10/\$6 Students, Seniors
- November 3** **Gala Concert in Honour of IRENE JESSNER**
Singers include sopranos **Stephanie Bogle, Martha Collins, Nancy Hermiston and Roxolana Roslak**, mezzo-sopranos **Linda Bennett and Jean MacPhail**, tenor **Mark Dubois**, and baritones **Bruce Kelly and Patrick Timney**. Pianists assisting are **William Aide, John Greer, Edward Moroney and Stephen Ralls**
Walter Hall at 8:00 pm
\$25.00, including a post-concert reception
- November 6** **THURSDAY NOON SERIES**
"Oral History as Biography"
Lecture by **Vivian Perlis**, Yale University
Presented by the **Institute for Canadian Music**
Walter Hall 12:10 pm FREE
- November 8** **FACULTY ARTISTS SERIES**
Lorand Fenyves, violin; **Gerald Jarvis**, violin;
David Hetherington, cello; **William Aide**, piano;
Helena Bowkun, piano; **Norbert Kraft**, guitar
Works by **DVORAK, GIULIANI and RAVEL**
Walter Hall 8:00 pm \$10/\$6 Students, Seniors

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1, Telephone 978-3761.

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